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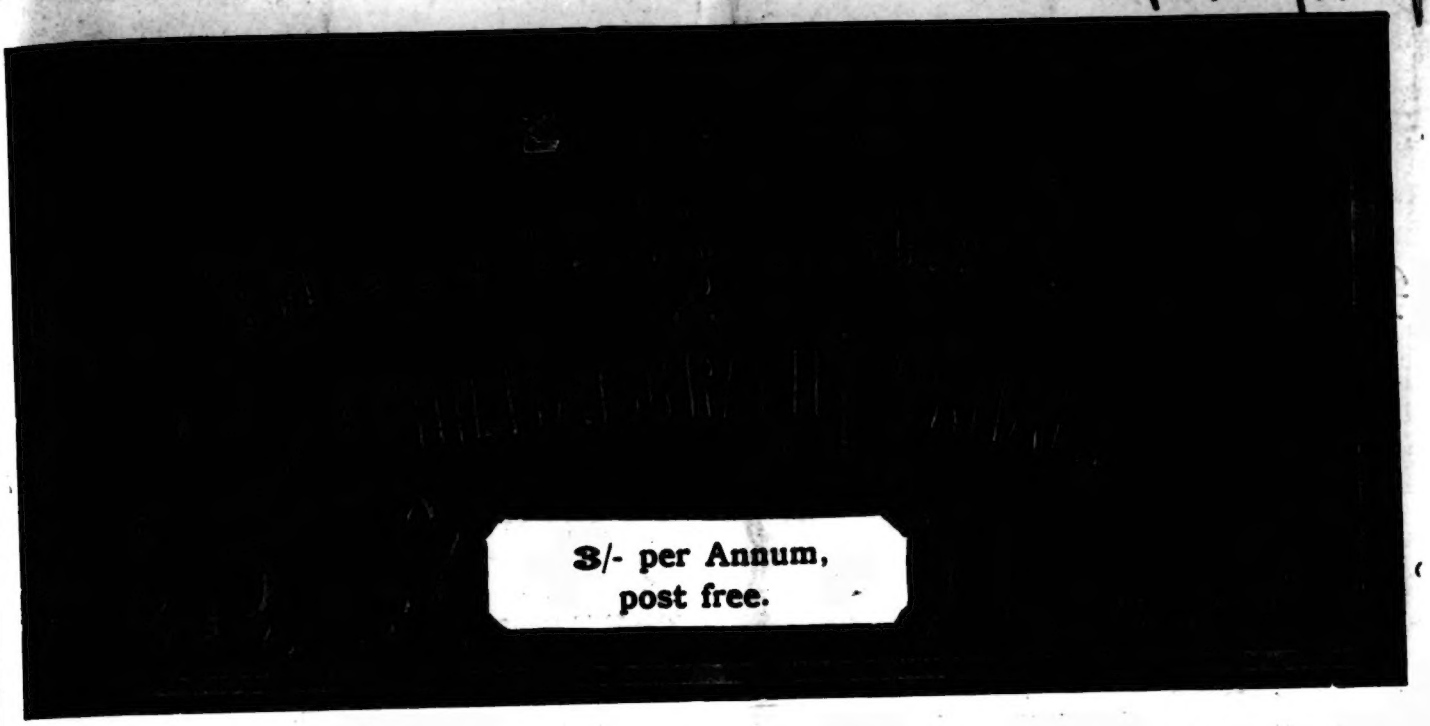

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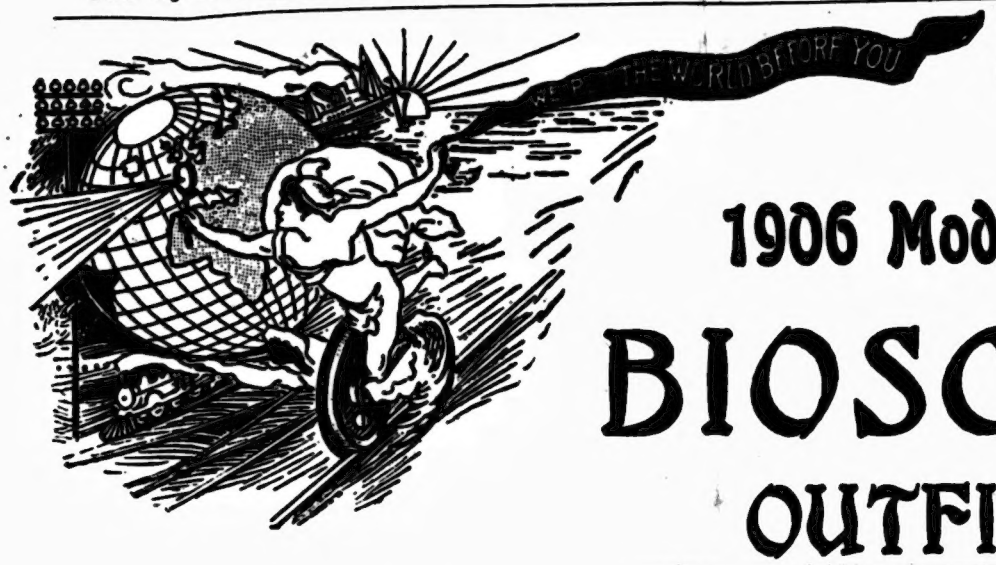

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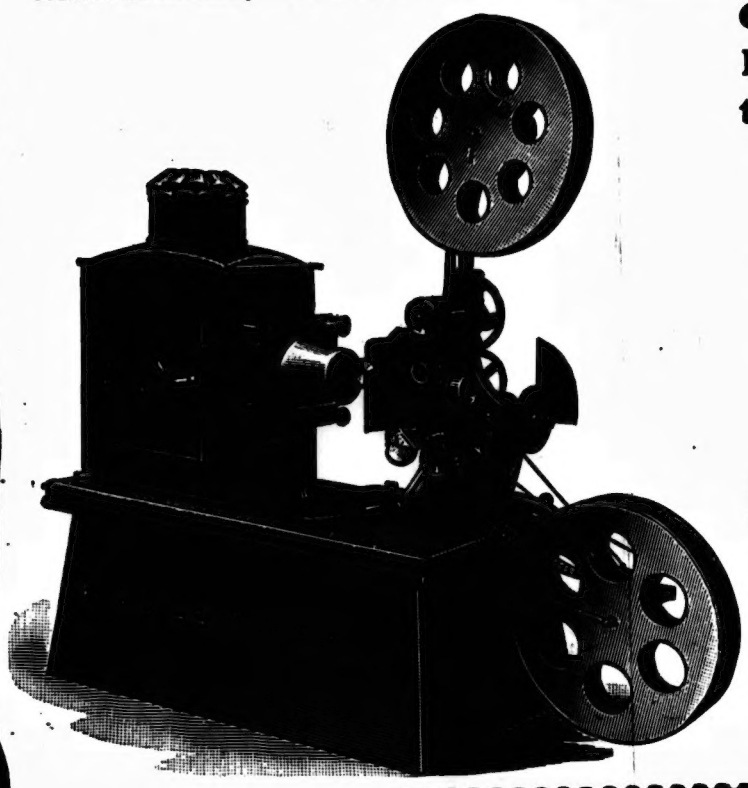

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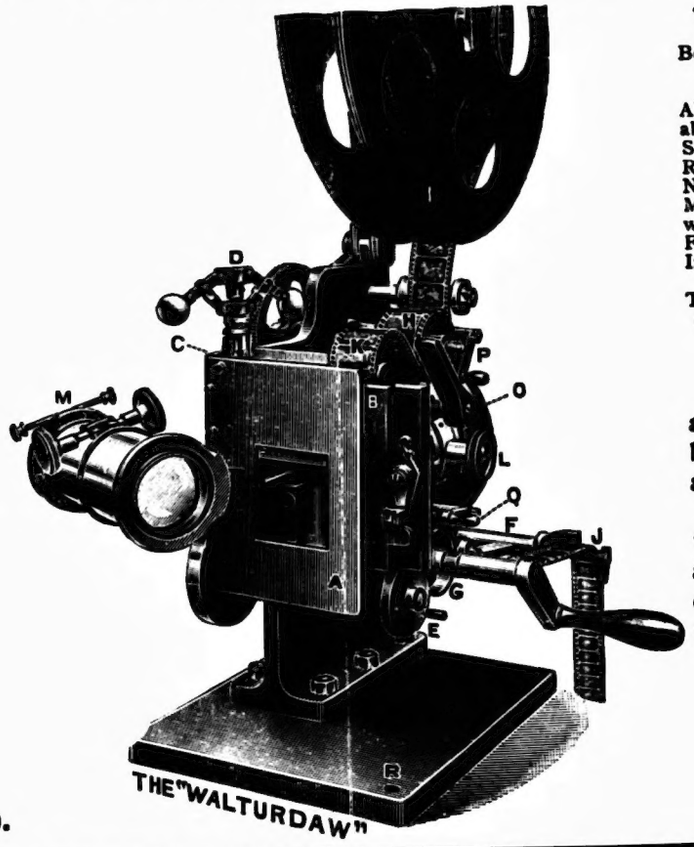

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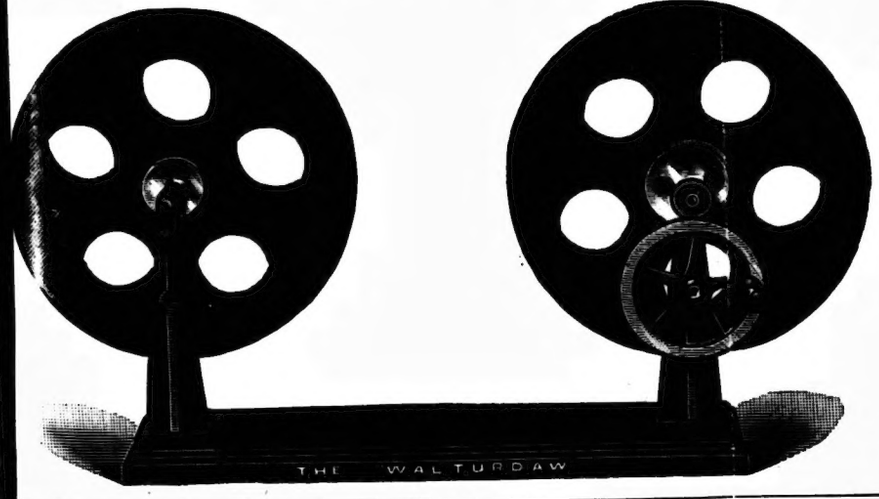

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INTEREST in THE OPTICAL LANTERN AND KINEMATOGRAPH JOURNAL is rapidly increasing. This warrants us in arranging new features which should popularise the magazine still further, and add many subscribers to our roll. "New Films" and "Round the Trade" are two departments which are looked for by operators and showmen, and, in order to increase their thoroughness, the services of Mr. B. Allan have been engaged. Mr. Allan has a knowledge of the needs of a technical journal, and will give each month a careful review of the films, slides, apparatus, etc., that have been produced. He will also contribute some interesting interviews with leaders and manufacturers, and introduce several ideas which will be of help to the trade and interest to our readers.

WHEN visiting the Chicago Stock Yards we watched the enormous slaughter of the animals, the mechanical operations of dressing the carcases, the various processes of cleaving, preserving, tinning, bottling, potting, and the wonderful machinery and appliances used, and thought that an interesting subject was waiting to be "filmed." Enquiries elicited the fact that only once had the camera man obtained pictures, and that these were not of the finest. Some showmen we know would pay a small fortune for two hundred feet which could be advertised as portraying incidents in the Chicago scare. Who will be the first manufacturer to have acted some of the thrilling scenes from "The Jungle" for reproduction as living pictures?

Our operators will have to look to their laurels, for the fair sex are invading a domain which up to now has been entirely with the men. Visiting the Hippodrome recently, we were startled to find a lady in charge of the lantern used to illustrate Mr. Lloyd Langdon's song, "The Homestead." Very well was it done, too, the focussing, timing, lighting, and general manipulation being quite free from fault, and we have only one suggestion to offer. The wording on the screen, "**SAFETY CURTAIN,**" should not form part of the excellent pictures, which should be thrown a foot or so higher to escape the ugly wording. Now that the fashion is set, we shall expect quite a crowd of ladies besieging their young brother's play-rooms in an attempt to learn how to handle a lantern, and thus get on the stepping-stone to a new profession.

Views and Films Index, the American trade organ, tells the story, in its third issue, of the first large advertisement placed in a newspaper. It seems it was sent by mistake, a clerk misunderstanding the instructions of his chief, who told him to make up ads for the Sunday papers to the value of £150. The clerk put the whole sum into one large ad, and the head of the house came down to the office on Monday boiling with indignation at the waste of his money. The clerk got the soundest rating of his life, and the fear of dismissal hung over his head like a cloud, until one or two mails had come in, and then his employer's rage gradually abated, for that ad was pulling very well indeed. The answers kept rolling in for two days more, and when the final balance was struck between the original outlay and the business which it had brought, it was found that the profits on this one large advertisement were greater than those which had accrued from any twenty smaller ads, costing more in the aggregate which the firm had published in various newspapers. It is rumoured that the employee got a rise in salary.

We will not insult the intelligence of members of the trade by dwelling on the moral of this story. Those of them who have built up large businesses can probably trace no small proportion of their success to the fact that the truth which it illustrates—that to-day one must not only advertise, but advertise largely and well—is one which they have acted upon all along. But we should like to have more details about the medium in which the advertisement mentioned above was placed. It is pretty obvious that it was *the* medium for the purpose, and the advertiser owed his success as much to that fact as to the largeness of the space. It is practically no use taking space in the *Times*—though it were a whole page—to advertise a furniture business of the "hire-payment" type; people who read the *Times* buy their goods in the old fashioned way. It is worse to expect business from a kinematograph ad placed in a daily paper; its readers do not want to buy kinematographs or films at all. Of course, an exhibitor or a dealer may look at the paper, but it is an unsatisfactory way of reaching him, and only inexperienced advertisers would pay daily newspaper prices, when at the outside five per cent. only of its readers are even possible buyers.

Which brings us to our point. The whole of the readers of The Optical Lantern and Kinematograph Journal are interested in the developments of the kinematograph and lantern trade, and anxious to give a sympathetic consideration to the propositions of our advertisers. We are the only medium which enables the manufacturer to get into touch at once with this public—which he has to reach somehow—and we suggest to those firms not yet represented in our pages that they take space as soon as possible, before increasing circulation and influence force us to raise our prices. We are anxious, for our own good, to give good value to all our advertisers, and the gratifying increase in the number of our subscribers, and in the requests for advice and information which reach us, justify us in saying that we are giving more each month. We should like to say further that details of films, new appliances, and other matters of trade interest are gladly given publica-

tion in our pages. Business houses in the provinces, abroad, or in the Colonies, whom we are unable to visit often, are particularly requested to keep us posted in their movements. With the co-operation of every branch of the trade, we hope to make THE OPTICAL LANTERN AND KINEMATOGRAPH JOURNAL a complete and up-to-date record of everything connected with the industry, whether its nature be of a scientific, trade, or general interest.

WE wonder what the hyper-sensitive persons who made so much noise, in the House of Commons and elsewhere, about the Palace Theatre film depicting the death of a hare, would say to the series of which Mr. Charles Urban gave a private view during the past month. The "Hare" film merely shows a common incident of a sport against which public opinion has not yet seen fit to raise its voice; in the Urban films the amusements of other countries, against which humanitarians have protested again and again, were shown in all their gruesome detail, with other incidents of which the British public likes to remain in ignorance. These films have been considered too realistic for the variety stage, and if any of them have been shown at all it has been in a curtailed form. An instance is that depicting the bull fight which followed the Spanish wedding. At the "private view" we saw the whole film, with all the sickening detail of the slaughter of horses and bulls.

THE slaughter of an ox in a stock yard was another subject, and there followed pictures of a contest between a huge tiger and a Spanish fighting bull. The end of this film, illustrating the victory of the bull, was apparently considered too realistic even for a company which had come prepared for horrors, for it was omitted; but a picture taken outside Mukden was shown in full. It represented the death procession and execution of a Manchurian bandit. Placed kneeling on the ground the victim glanced round as the executioner approached with his short curved sword and bent his head for the stroke, and then a little group was seen to gather round his headless body.

FILMS of this nature are probably to be found in the *repertoire* of every manufacturer, and most likely a number are disposed of to other than exhibitors, or to exhibitors who cater for a class which likes its amusement pungent. We know for a fact that "shockers" have been made —and sold—by a Paris firm, and doubtless every other concern in the trade could give a list of "unexpurgated" films which it has no difficulty in disposing of. We should be glad to learn if our supposition is correct, and readers would oblige us by forwarding instances which have come under their notice. We consider the objection to pictures of this sort on a par with the attitude of the public towards the "hare" film already alluded to. If an evil exists, the best guarantee of its early removal is general knowledge concerning it. The picture which shows how bulls are slaughtered we consider an object lesson of peculiar value. A man who objects to this film must object to the operation which it represents, and if his objection is based on more than consideration for his own feelings, he will abstain from eating beef killed in this manner, and so we shall get a remedy. In discussing the morality of showing films depicting such incidents, we are apt to lose sight of the far larger question of the morality of the thing itself.

THE question of universal facilities, as opposed to special rights, in regard to the photographing of public events, continues to agitate the minds of the film manufacturers. The policy which those responsible for the management of such functions follow, of granting a monopoly to one firm, is, of course, the one which secures them the minimum of trouble, and regarding the matter simply from the view point of their own convenience, they cannot be blamed for adopting it. The much larger question arises, however, as to the right of authorities to arbitrarily favour one house at the expense of others who may be just as well qualified for securing good results. We recently heard of an instance where at the last moment a representative of only one firm was allowed to make films of a subject of international interest. The films turned out to be of a far from satisfactory nature, with

the result that an adequate record of the event cannot now be procured. This consideration alone makes us suggest that at least two cameras should be allowed at every public function of similar importance.

INDEED, common fairness should ensure that *all* who applied should be granted equal facilities, unless there were urgent reasons against the proceeding, and, whenever the operators have taken long journeys in the expectation of being permitted to take pictures, they should not be stopped at the last moment, as happened in the instance we have given. The result of the prohibition in this case, even had the pictures been satisfactory, must have been that only a very limited public would have benefited by them, whereas the shut-out operators would have been enabled to reproduce the scenes in practically every country in Europe. Such subjects appeal to so large a market that the duplication of the film would not matter to any extent. It is different with events of what, for want of a better term, we may call a local interest, such as the Cup Final or the Grand National. Here the market is much more limited, and, if a number of firms were selling films, some of them would probably lose on the transaction.

THERE are other reasons why ten or a dozen kinematographers should not be admitted to football matches or to the paddock of a racecourse. In the former instance, they could hardly help getting in the way of the players and each other, and they would be continually obstructing the view of the crowd, and one can easily imagine the effect their presence would have upon highly strung racehorses. We fancy the real evil is not the fact that exclusive rights are given, but that they are sometimes granted with favouritism; but after all the manufacturers have the remedy in their own hands. A little co-operation could secure the privilege to each manufacturer in turn, as events of importance occurred. We doubt, however, if we are sufficiently near the millenium for trade rivals to unite in this manner, and probably the cutest man will get the jobs in the future as he has in the past. And nobody can grumble with justice, for Competition is the Soul of Business, and the man who is not prepared to face competition is out of place in the kinematograph trade.

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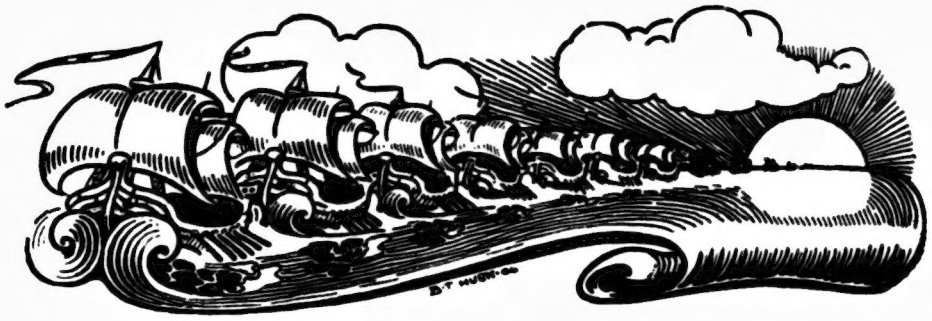


POSSIBLE IMPROVEMENTS IN LIVING PICTURES.

By Theodore Brown.

(Continued from page 158.)

In addition to the mechanical changes dealt with in our last chapter, some improvement might be effected in living pictures both as regards subject matter, composition, and the method of lighting the subject. Of course, the composition of a picture must necessarily be ever on the change as regards its "living" parts, but those parts which remain stationary may be arranged so as to produce either a pleasing or a disagreeable effect on the mind of a trained and critical observer. It is painfully apparent that in many living pictures a far better view point might have been chosen from which to take the photographs; on the other hand, certain makers evince considerable artistic skill in their selections, arranging their subjects in such a way and at such places that pictorial beauties are embraced as much as possible. Apart from the fact that varying positions will be occupied in the film by the moving figures, there are certain rules of pictorial composition that should be borne in mind when choosing the surroundings which are to form the background of the picture.

In making a pictorial representation of a scene from Nature, some points in the work are self-evident, but they may, nevertheless, have escaped the notice of some operators. Parallel lines are objectionable. If the horizon is bounded by a straight line, the middle distance or foreground should be undulating. This is often managed by a change of position, so as to get a perspective view of the foreground. A move of a few yards will often entirely alter the lines of a picture. However objectionable straight lines may appear when many of them run parallel with one another, a few straight lines are exceedingly valuable in a landscape, giving variety by opposing the more graceful curves, and presenting a feeling of stability in the picture. The lines of a building on an eminence, or seen through trees, always add to the picturesque effect. The choice of the position of the horizon is often a matter for serious consideration, but it may be taken as a rule that it should never be equi-distant from the top and bottom of the picture, that is, the plane should not be equally divided between earth and sky.

The exact position—whether the horizon be above or below the centre—must be determined by the subject; but it will be found that most subjects require the greater portion of the picture to be devoted to the earth. This is especially the case where a view of the moving objects is to be covered as far as possible through their progress from a distant front to one close at hand. Before passing from the question of composition, it might be remarked that the introduction of moving figures should be strictly confined to actors absolutely necessary to the plot. Additional figures which do not add force to the idea to be suggested, only confuse an audience and

spoil a picture. If perfect pictorial success is to be expected, no more figures than are absolutely necessary should be introduced. We always considered that the excessive number of actors in the subject known as the "Trip to the Moon" was a weakness in this otherwise excellent production. Many truths are most forcibly carried when uttered in simple language, and a picture tells its own story most clearly when everything it contains is there for a definite purpose.

LIGHTING OF THE SUBJECT.

A living picture subject may be cleverly arranged as regards both plot and composition, but it may fail to give in the finished picture the graceful gradation of tone values which is indispensable to satisfactory results. Every prospective operator should know these simple facts. If we place a white billiard ball on a table, and illuminate it from a point very near to that from which we photograph it, the resultant picture will give us a white flat disc, lacking all suggestions of being a solid object. If we keep to the same point of view with the camera, but alter the position of the illuminant, so that the light strikes the ball obliquely, a part of the ball opposite the source of light will come into the field of the camera lens, and as this part only receives illumination indirectly by reflection it will be shaded. Thus, from the point on the ball first touched by the light working backwards, a gradation of light and shade will be created, and in the resultant photograph a moulded effect will be produced, such as will suggest solidity. If we carry the illuminant still further back, so that it strikes the object in a direction at right angles to the axis of the camera lens, then a less satisfactory result will be produced, for although it is not absolutely flat, as in the first case, the half-size opposite the illuminant is not sufficiently lighted to reveal the details, and to a great extent presents a black shadow. If we carry the illuminant still further, the results become increasingly defective, presenting silhouette effects, rather than results that would lead to the suggestion of solidity and realism. Hence the best position for the illuminant is at an oblique angle removed from the direction of the camera lens about 30°.

COMPOUND LIGHTING

May sometimes be introduced with advantage with light emanating from two different sources, one slightly overpowering the other. This means may be employed when the effect of transparency is desirable.

CHOICE OF SUBJECT.

We had hoped in this chapter to deal with the kind of subjects most desirable for kinematography, but space being exhausted, this must be held over till our next.

(*To be Continued.*)

W. Butcher and Sons, Farringdon Avenue.

One of the neatest and most useful lines that has come under our notice is the new kinematograph camera of this firm. The instrument is hardly larger than an ordinary box hand camera, and it is of a similar shape. It is fitted with a Voightlander collinear lens, and will take 130 feet of films, and camera and film together weigh only 8 lbs. The endeavour of the makers has been to produce an outfit of as simple a nature as possible, with the view to encouraging showmen to obtain subjects of their own, and for members of their class among our readers, and for ambitious amateurs as well; a better instrument could hardly be recommended. Messrs. Butcher have already a large stock in hand. This firm inform us that it is their intention to double the number of films in stock for hiring during the next season, and that a special feature of their trade will be the popular "Iron Duke" lantern, which has already secured a great degree of popularity.

Our SEPTEMBER Number will be greatly enlarged and contain new features of interest to the trade.

ADVERTISERS NOTE.

THE MONTH'S NEW FILMS.

CRICKS AND SHARP combine instruction and entertainment in admirable proportions in "Scenes on a Swan Farm." This film was taken at Abbotsbury, Devon, on the largest swannery in the world, during the hatching season, and a pretty picture is given of a happy family in the nest with the young chicks climbing all over their parents. Then a keeper is shown marking the cygnets by cutting off a claw, and a most realistic reproduction is given of the furious attack of the angry mother on the keeper. At the finish we see the whole brood taking to the water. The film is of excellent quality, and its 200 feet of length is the result of careful selection from an original length of 500 feet taken. Another film of the firm should find a ready sale among provincial exhibitors. It is "A London Street Ballet," and depicts London street children dancing to a street organ. Some of the performers were among the number who attracted the attention of Mr. T. Barrasford by their smart dancing, and gained so much applause by the turn he gave them at the Lyceum. Length 220 feet. Cricks and Sharp issue one other film this month, representing some marvellous sword feats by Sq.-Corpl. Major Eggleton of the Royal Horse Guards. It is not often the public gets an opportunity of seeing a man who can cut a broomstick suspended from paper loops hung on knife edges in half, without breaking the paper, and the film shows this feat and many others of equal dexterity with perfect fidelity.

WE are inclined to think that Messrs. Hepworth have hit on a subject which will rank with the best for some time to come in their "Pirate Ship." Some very careful stage managing must have preceded the taking of this film, which is a very realistic picture. A young and pretty maiden, sitting at her spinning wheel, is rudely interrupted by the sudden entrance of pirates. As soon as they attempt to lay hands on her, the plucky girl shows fight. The noise brings her father on the scene and he closes with the enemy, who soon overpower and kill him, and the men carry off their victim after a struggle, and take her down to the coast, where a small boat has been left. They put her in, still struggling, and row out to sea. On board the vessel, the captive for a time causes trouble, but she is eventually secured and taken to the captain's cabin and loaded with fetters of truly formidable size. At this stage, of course, the rescuing vessel is sighted, and the scene that follows is one of the best in the film. The boarding party is seen swarming up the side of the vessel, shots are fired and men drop, until the tars get over the rail, when a bloodthirsty fight ensues, with the appropriate ending that the naval commander kills the pirate chief and his band is defeated. The scene shifts to the rescue of the captive and then again to the deck, and the film comes to an end when the lady throws herself rapturously into the arms of her deliverer. The quality throughout is of the best, and the acting of the characters is well above the average, the *abandon* of the heroine adding considerably to the success of the subject.

"THE TERRIBLE KIDS" (Edison Manufacturing Co.) is probably destined to become a big seller. It is 600 feet in length and shows the pranks of two American boys with their dog "Mannie." The success of the subject is largely due to this dumb actor, who must have been very carefully trained to perform with such intelligence. The first scene shows the two boys seated on a bench with the dog between them and feeding the latter with cake. Next a young lady is seen at a street corner with a little spaniel in her arms and a satchel in her hand. She is presently joined by a gentleman and, after conversation, the dog is put in the satchel and the latter placed on the ground. When their backs are turned, "Mannie" crawls up and taking the handle of the satchel in his mouth runs off to his masters. The lady and her friend give furious chase. A Chinaman is the next victim, the dog jumping on his back and pulling him to the ground by his pigtail. Subsequent scenes show a bill-poster dragged off his ladder by the dog, two inoffensive lady pedestrians brought to the ground by being turned round and round by a rope of which the dog holds

one end and the boys the other, and an Italian fruit vendor's barrow raided and then upset. Then all the victims are shown gathering round a policeman and retailing their injuries. An exciting chase ensues, in which of course the terrible children come off best, though they are eventually captured and thrust into a police van. That does not hold them long, and at the last we see the laughing children with their dog making good speed towards a safe place. If it were only for the acting of the animal this film would be a good drawing one, but it has the added advantage of capital photographic quality and, evident care in stage management. It will be on the market in the course of this week.

THE WARWICK TRADING CO. have secured an excellent film showing the stranding of H.M.S. *Montagu* on Lundy Island. The negatives were taken during a gale and the waves are shown breaking over the wreck, while the fact that the camera was in a vessel rocking heavily with the waves gives a most realistic effect. A second scene was taken from the island, and gives a good idea of the rocks which surround the vessel. The launch of the *Lusitania* is another scene of marine interest issued by this Company. The film shows the christening ceremony by Lady Mary Inverclyde, and the vessel taking the water. An excellent view of the deck taken from the stem is also given, which helps one to a realisation of the size of this vessel, which brings back to England the distinction of possessing the largest vessel afloat. "The Ticket Mania" of this Company shows to what lengths the recent competitions may drive a man, and the various adventures of the hero, until he finds he has a ticket which has won a "fiver," are most vividly shown. The Warwick Trading Co. have already received some films from their representative with the Wellman Expedition, which is attempting to reach the Pole by air ship and motor sleigh. One of the films shows the latter being tested on a Norwegian ice field. The invention is seen drawing three other sleighs, hauling a load of 4,200 lbs., and overcoming obstacles on the ice by means of its flexible runners.

BOTH Mr. R. W. Paul and the Warwick Trading Co. filmed the coronation of King Haakon this month. The former's operator was fortunate in securing a close picture of the King and Queen as the royal carriage passed his camera, and he also obtained a good view of the Royal couple at the window of the palace acknowledging the plaudits of the crowd. The King is seen holding up his little son, and, considering the difficulties under which it must have been obtained, this part is of remarkable quality. Mr. Paul has some other good films on his list this month. A very well arranged trick film is issued under the title of "The Wisdom of the World." A wizard is shown standing with the continents (each with a label) at his feet. He picks them up one after the other, and they each turn into a globe which, when it is dropped, breaks and releases a dainty maiden in a costume symbolical of her nationality. These undergo yet another transformation, for at a touch from the wizard's wand the lady representing America is turned into a bale of cotton, the Australian beauty becomes a bag of gold, and the products of Europe, Asia and Africa are represented in a similar manner. This film is certain to take, and operators should make a point of seeing it before making a final selection from the lists.

Mr. Howes, of the Walturdaw Company, though not very long back from the trip which resulted in the series of Indian films, was so busy with new subjects that it was only after three trials that we succeeded in securing a talk with him, and then we had to cut it short for he was almost starting on another trip. We were lucky in being present at the first running over of a series depicting the life of the boys of the "Exmouth" training ship. The title of the film, "A Naval Nursery," gives a good idea of its comprehensive nature. The drilling of the white-clad carefully trained boys makes a very pretty picture, and the dexterity with which the youngsters carry heavy guns over obstacles, and the rollicking way in which they dance the hornpipe is clearly shown by the film. The Walturdaw Co. had just received negatives of a film giving scenes from Miss Braddon's book, "Lady Audley's secret," and it will by this time be on the market.

PERHAPS no subject lends itself so well to the camera as the Warwick Pageant, exclusively produced by the Urban Trading Co. Full of interest, historic association, and great detail, it makes a wonderful record of events from 1837 to 1840. Sir Walter Scott described Warwick Castle as "the finest monument of ancient and chivalrous splendour which yet remains uninjured by time," and a more magnificent setting for the gorgeous spectacle could not be found. The pictures are divided into six sections:—(1) The castle and points of interest in the grounds; (2) the prehistoric period; (3) episodes of the first historic period; (4) second period; (5) Elizabethan period; (6) grand procession of 2,000 performers and tableaux. The total length is 1,525 feet, and, either as a whole or in sections, it should prove a great attraction.

THE CHURCH ARMY'S LANTERN TRADE.

PERSONAL INTERVIEW No. VIII.

"WE march with the times" would seem to be the motto of the Rev. W. Carlile and his helpers in the Church Army. We see instances of the broad-minded and wide-awake spirit in which this organisation carries on its work multiplied every day. The Labour Tents at Kingsway were a piece of charitable enterprise which will easily be recalled by our readers, and the services at St. Mary-at-Hill, with the attractions of magic lantern and phonograph, probably appeal with greater force to the poorer classes of the metropolis than those at any other places of worship, of whatever persuasion. Many have not yet realised that what makes an appeal to Mayfair will not suit the East End. The faculty of realising the best way in which to reach each particular class seems to be possessed by the leading men of the Church Army in a very high degree, and, after a visit to the headquarters at Edgware Road, one realises that it is the combination of this quality with first class business aptitude in its chiefs, which has made the Church Army the social and religious force it is to-day.

One could not find a better illustration of this fact than in the head of the lantern department. Mr. F. T. Carter could not have a more telling testimonial than the fact that it has been found necessary to make preparations for doubling the turnover of slides for next season, and this despite the fact that the present output is something like a thousand per week, and that one and a half millions of slides are loaned per annum. The explanation of this success was obvious to me after I had been shown some of the Church Army series, for they are distinguished by both artistic and technical excellence, and the applicability of each set to its particular purpose revealed excellent discrimination. The progress of the department is the more remarkable when one remembers that its field is to a certain extent limited, for the object of the Army is of a religious and social nature, and not to make profit, and the sale of slides has to be subordinated to this end. How excellently this is accomplished, and what a large part the lantern plays in the Army campaign, I gathered in the course of a chat with Mr. Carter.

"The Bible is an almost inexhaustible store of incident," he said in reply to my question as to the subject matter of slides. "We have some of the most beautiful and well-known passages already in use, and we have a series of eighty-one sets of slides illustrating the Collect, Epistle, and Gospel for every day of the Church Year, which is in great demand, and which in some districts has proved of the utmost value. A similar series is that illustrating the Prayer Book throughout. Thus eighteen slides are devoted to the General Confession, fifteen to the Creed, and so on. We have some fine sets of Temperance slides; I need hardly say that one of the first aims of the Army is to combat the drink evil, and I have reason to believe

that more than one case of reformation in this direction may be directly traced to their influence."

"Whom do you find your best customers, Mr. Carter?" I asked.

"All sorts of religious societies buy largely. Bands of Hope and Missions of every sort can get slides from the Army which are unobtainable elsewhere, and they have the additional advantage of buying readings with a large number of the sets. The readings, like the slides themselves, are planned and executed by men who have had experience of the classes whom it is intended to reach. I don't think you will find anything better than our 'Winged Arrows' in any catalogue, and another good series is that entitled 'Life Dramas.' Each of these is accompanied by a reading which is practically a sermon in itself. Next season this collection will number two hundred items. Other series of educational interest are 'The Earthly Footsteps of the Man of Galilee,' which illustrates our Lord's life, and a pictorial history of the English Church. Over a thousand sets of 'Life Dramas' have been loaned to Hop Pickers' and other outdoor Missions. This series is specially suitable for such."

"One of the things which has particularly struck me," said Mr. Carter, "has been the popularity of hiring; in our case the increase amounts to almost a hundred per cent. per annum, and, as an illustration of the anxiety of our customers to get supplies, I may tell you that we have been receiving orders since Christmas for slides to be supplied in Easter, 1907. I am rather proud of that sign of appreciation; I think it will be difficult for anyone else to say that they have been receiving orders eighteen months ahead."

"You do not confine yourself to slides and films?"

"Not by any means; we sold 250 Imperial Generators last year, and think we have done badly if we do not dispose of fifty lanterns per month. Then we can let you have anything in the photographic way at ordinary prices, and have felt the necessity for a larger staff in that department for some time. By September we hope to have it. We also do a large trade in carbide for lanterns. Usually you may depend on our having three tons on the premises. We also sell special outdoor lamps for mission meetings. Acetylene gas is used, and the cost works out at only 2d. an hour, and the light is much better than that of the ordinary street lamp, upon which many meetings are bound to depend."

"And as to the cinematograph?" I queried.

"That is a branch of the business which is making very rapid headway, and next year we are expecting to do a great deal with it. Although it is entirely a new development of our trade, I fitted up a £50 instrument for a customer the other day, and by September we shall have made preparations for stocking a large number of films."

PREPARING A PLAN OF CAMPAIGN.

MANUFACTURERS BUSY WITH NEW GOODS.

We have entered upon what "silly season" actually exists in the optical lantern and kinematograph industry, and the trade is making the best possible use of the breathing space in stock-taking and kindred necessary operations for which time cannot be spared when the rush is on. However it may be with the retailer, the summer months bring little cessation of activities to the manufacturers, though their energies are temporarily turned in another direction. Most of them find it necessary to work almost as hard in June, making their plans of campaign, as they do in December, when they are putting them into effect, and wherever one goes one finds the same thing. This state of affairs has one peculiar disadvantage, it makes the work of the trade journalist much harder. The present writer has learnt to know the smile which masks the faces of those whom be questions at this time of year, and the shake of the head which accompanies it. "I could say more an' I would," is the attitude just now, and of course it is good policy to keep your plans dark until you are ready to put them into effect, so we have no right to complain when the diplomatic silence *is* broken. We hope to notice several new lines which will favourably affect the trade of both the wholesaler and retailer.

ABSURD AMERICAN RESTRICTIONS.

THE L.C.C. OUTDONE.

THE varying restrictions imposed by those in authority in most American cities make us feel that we, in England, are not so hardly done by as we sometimes imagine. In the early stages of living picture entertaining, several disastrous calamities occurred, which a better knowledge of the science of projection, a larger experience and greater care, could have prevented. But like all novel inventions, time, experiments and observation, give the inventor and manufacturer practical demonstration that improvements can be added with advantage.

The authorities nowadays do not wait for this experience to be gained, but with more or less knowledge of the subject, step forward and impose such drastic restrictions and alterations, as to make it almost impossible for similar accidents to be repeated.

The restrictions of the L.C.C. can briefly be summed up as follows :—

(1) Council to be assured of reasonable precautions.
(2) Due notice to be given of intended exhibition.
(3) Apparatus in fire-proof room with self-closing doors and barrier round. Cut off between spools.
(4) Lantern of non-combustible material with a metal shutter between light and condensor. Fireman in attendance with wet blanket and two pails of water.
(5) Electric light to be used in preference to other illuminant.
(6) No naked gas, oil lamp or matches to be allowed in the projection box.
(7) Films not in use to be kept in metal boxes.
(8) Not less than two, or more than three operators shall be engaged.
(9) The licensee to be responsible for the employment of competent, experienced and trustworthy operators.
(10) Smoking in lantern space absolutely forbidden.

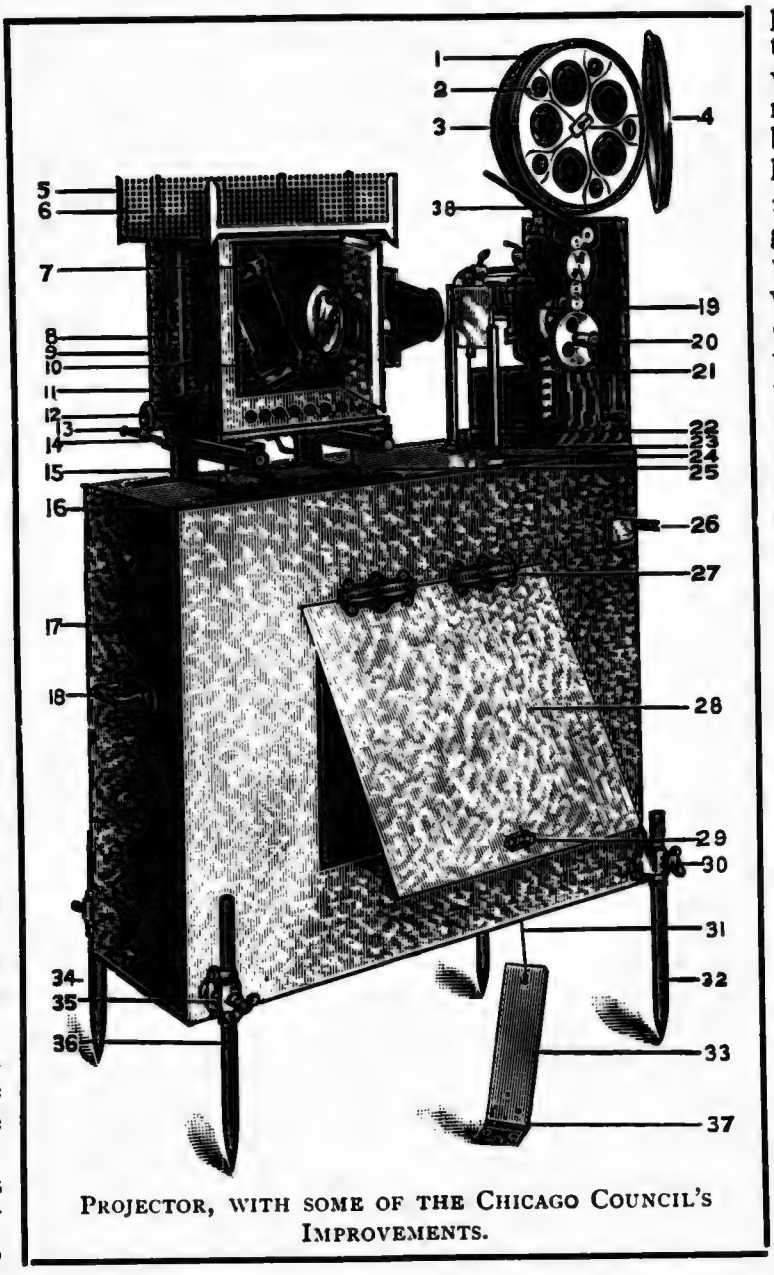
These are a very exhaustive set of regulations, but are they carried out strictly to the letter? How frequently do we meet with three non-smoking operators and the fireman with his wet blanket and two pails of water? In the majority of cases we find the inspectors sensible men, who see that the *necessities* for prevention are in evidence, and use discretion and wisdom in their determinations and decisions.

Now, in America we find the regulations vary considerably in each State, and so much so that an operator journeying from one place to another has difficulty in conforming to them. As one of them said, during a brief chat: "It ain't all lavender by a long chalk, for no sooner have I straightened up matters with the stage manager, than up comes Mr. Inspector No. 1, who examines the apparatus and wants this and that altered forthwith. I carry out instructions and, on his second visit, he gets so friendly that he overlooks one or two details and promises me a peaceful future. Next day in walks Mr. Inspector No. 2. He informs me that he is the Electric

Inspector, and must see that the apparatus conforms to his code of requirements. He condemns what No. 1 insisted upon and desires extensive alterations before another performance takes place. He does more: he recommends an engineer to do the job, and a nice fat price he charges for it. Sometime afterwards, No. 1 arrives on the scene again, and, if he has not forgotten what he compelled me to do, he gets ratty at the changes, and makes me reinstate. And so it goes merrily rolling along, and we poor operators don't know what is to happen next."

Some uniform system is certainly needed to prevent such tiresome and unnecessary waste, and if the trade would but combine, many kindred interests would be secured and much good result.

To illustrate some of the expensive fads compelled by the Chicago authorities, we give a drawing of the Edison machine with attachments. There is no need to refer to all the figures, as most of them will be understood by our readers. We cannot, however, pass without calling attention to one or two. In Nos. 5 and 6 we have what looks like a desk paper tray —in reality it is called a "heat shield," but what it shields the heat from or what its uses are would puzzle even an L.C.C. inspector. No. 19 is another inspired device which is also called a heat shield. This is a piece of iron running in a groove in two pillars with a cable (31) passing through a tube in lower box to the treadle (37). When showing, the operator is supposed to keep one foot on this treadle, and at each stoppage he releases the heat shield which, by springs, rises to position between film and lantern. At No. 22 is a very ingenious contrivance, invented, we believe, by one of the inspectors. It is a trap door of steel with a very sharp edge which by pushing a spring, at 26, cuts the film and automatically seals the lower film chamber. The unused film is in a tin fire-proof case at the top, and the idea of the trap door is to cut off the bottom portion if it should fire.



PROJECTOR, WITH SOME OF THE CHICAGO COUNCIL'S IMPROVEMENTS.

We offer the following problem to our readers: — If it takes three men to live up to the L.C.C. requirements, how many would be needed to keep pace with those of Chicago?

We do not wish to deprecate the need for precaution, or ridicule wise and useful regulations for the safety of the public, but some line should be drawn between expensive absurdities and actual needs. It is to the interest of manufacturers to see that their apparatus contains every

device necessary for the prevention of fire; it is also to the interest of the operator to see that this device is put into use. If, however, these attachments are overdone their value is lost, for confusion takes the place of simplicity and their utility is destroyed. If again the authorities impose numerous regulations without due consideration of the innovations the manufacturers have added, they injure their own cause—the protection of the public.

Round and About.

Mr. Walter Payne, of the Globe Animated Pictures, is showing films representing the destruction of San Francisco, the launch of the "Dreadnought," and the Spanish Wedding, at the Public Hall, Ipswich.

A Big Thing.

According to the *Scientific American* Reference Book, the united capital of the seven thousand odd houses engaged in the different branches of the photographic trade in the United States amounts to the enormous sum of £3,700,000, and the approximate value of the annual products to £6,000,000.

The Big Stores

In America have many attractions for their customers. Free ice cream fountains, orchestras, meeting lounges, containing magazines and writing materials, etc. The latest are half-hour kinematograph shows, and very popular have they become, judging by the crowds who take advantage of the cheap entertainment.

The Polytechnic, Regent Street, continues "Our Army and Navy" as the first part of its programme, and it is now followed by films showing incidents of the recent Royal Tour in India. The picture showing the Prince and Princess of Wales entering Gwalior is one of the best, as it is one of the largest films ever shown. Other films portray a native boat race, and elephants piling teak.

Recruiting

For the United States Navy is stimulated by means of the kinematograph, a series of interesting pictures showing life on board being shown daily at the Chicago recruiting station, it is said, with very good results. We should not be surprised to hear that many of our own tars had been attracted to the Service in the first place by the excellent pictures featured at the Regent Street Polytechnic, and we wonder the authorities do not take steps to bring the advantages of the Services more prominently before the classes from which our soldiers and sailors are drawn. It is said that the annual Naval and Military Tournament is invariably followed by an increase in the number of enlistments, and we should probably have no need to deplore a shortage of men, if this interest were sustained by some such plan as that of our American cousins.

Interesting Presentation.

Good feeling and unanimity are characteristics among the employés of Gaumont & Co. It was therefore not surprising that, on learning that Mr. Blackie had been appointed to direct the affairs of the firm's Berlin establishment, his *confrères* should mark the occasion by a "send off." This took the form of a dinner at the Florence on Wednesday, June 27th, when the staff mustered in strength under Mr. Bromhead's genial chairmanship. A handsome gold watch was presented to Mr. Blackie, to whom many expressions of good feeling were evinced during the evening.

Mr. Theodore Brown's Catalogue of his Stereoscopic Specialities is well worth obtaining. It is well printed on very good paper, and contains some capital lines. We notice a new model of Mr. Brown's Stereoscopic Transmitter is listed at a price slightly in advance of that of the ordinary pattern. It has special connections whereby the instrument may be placed on the lens mount of an ordinary camera in the correct position for use. Some good illustrations are given in this booklet, which also contains particulars of many different kinds of stereoscopes, and of the "Magic" bioscope, which is intended for parlour use.

Booming Africa.

An expedition will start at the end of July, which has tor its object the securing of a comprehensive series of living pictures of the African continent, from the Cape to Cairo. The films will afterwards be shown all over the world, with a view to bringing the resources of the country before the notice of inventors, emigrants, and pleasure seekers. The pictures will be taken by the Charles Urban Trading Co, and will depict in detail the agricultural, mining, stock-raising, and other activities of the country. Three expert photographers will start from three different points, and between them they will cover Natal, Rhodesia, Uganda, the Congo States, and the country from the Victorian Falls to Fashoda, and will then proceed through Egypt to Cairo. A special exhibition of the films is promised at Urbanora when the two years, which the project will cover, have elapsed. An explanatory lecture tour throughout Great Britain will also be arranged, and it is expected that the different sections of the films will be run consecutively for twelve months or so. As the leaders of the expedition are picked men, journalists and photographers both, there is every prospect of its being a great success. It has been granted special facilities by the authorities, and is estimated to cost £6,000.

THE ELECTRIC LIGHT AS AN ILLUMINANT.

By James Avery.

LANTERNISTS have a wide choice of illuminants, many of which have been dealt with in previous pages, but for the purposes of this article the electric light only will be considered. The application of this source of light to the optical lantern may be placed under three headings: The Incandescent Lamp, the Arc Lamp, and the Nernst-Paul Lamp. Although each derives its brightness from the same source, their characteristics differ widely.

It is not proposed to prove which form of lamp is best. All have their advocates amongst the writer's acquaintance, and each user must be his own arbitrator in the matter. Lanternists who adopt electricity should possess some knowledge of the peculiarities of the electric current. Arduous study of the subject is unnecessary, but a thorough understanding of the terms ampere, volt, and ohm, and their relation to one another should be arrived at.

The volt is the unit of electromotive force, commonly written E.M.F., and stands in the same relation to electricity as pressure does when applied to water for hydraulic force. The ampere is the unit used for measurement of current. One ampere of current would result from one volt E.M.F. passing through a resistance of one ohm.

The ohm is the unit of resistance, and it regulates the pressure of the voltage. All conductors and apparatus offer resistance to the passage of a current of electricity, although some allow it to flow much more readily than others, and, when necessary, resistance coils or rheostats are used to further reduce the E.M.F. or voltage.

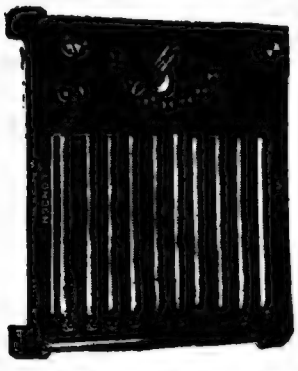
Early in the nineteenth century Ohm discovered that "the strength of a current through any circuit varies directly as the electromotive force, and inversely as the resistance." This has since been known as Ohm's law, and put as an equation would read:

$$C = \frac{E}{R} \quad R = \frac{E}{C} \quad E \text{ equals } C \times R,$$

where C, R, and E mean respectively current, resistance, and electromotive force. Less technically put, it may be explained as follows:—(1) To find the amount of a current in a circuit, you divide the voltage by the total amount of resistance. (2) To find the resistance in a circuit, the voltage must be divided by the current. (3) The voltage or E.M.F. is found by multiplying the current by the resistance. All these factors should be stated in volts, ohms, or amperes, or decimal parts thereof.

Owing to the differing voltages supplied by electric companies, it will readily be seen that, to obtain uniform results, the lanternist must often have to calculate the

amount of resistance which should be put in circuit to enable him to reduce the current to a pressure which will not damage his apparatus, and yet give perfect illumination. These calculations are most simple, and when, as is almost invariably the case, the E.M.F. is known, the resistance needed is at once arrived at by dividing the E.M.F. by the required current. Thus, if it is proposed to work with 10 amperes of current and an E.M.F. of 200 volts is supplied, ten into two hundred is 20. Result, 20 ohms resistance. Resistance coils or rheostats, the resistance of which is easily varied by cutting off or joining up different sets of coils of wire, are both handy and portable.



RESISTANCE COIL OR RHEOSTAT.

The wires are principally made of alloys of hard metals. The commercially made rheostats pay best in the end, as the danger of fusing through short circuiting is scientifically reduced to a minimum.

Care should be taken to find out the resistance of the lamp used, because it is necessary to include this when calculating the total amount of resistance required. For instance, if your lamp has a resistance of 3 ohms, and your calculation has already shewn that you require 20 ohms to get 10 amperes of current from an E.M.F. of 200 volts, it will not be necessary to plug 20 ohms on your rheostat, as that would make a total of 23 ohms in the whole circuit. The resistance of the lamp should be deducted from the result of the first calculation, which, in the case above mentioned, would leave 17 ohms to be inserted in the rheostat.

It is necessary to be quite sure that the wires giving a lead from the mains are thick enough to carry the current needed, and one or two spare fuses should be placed in the circuit to prevent damage through accidental increase of current.

An electrician is generally to be found at any decent hall where the electric light is installed; but an exhibitor should always satisfy himself that everything is in order before commencing, and should always have some fuse wire handy in case it is required to replenish a blown one.

THE INCANDESCENT LAMP.

The incandescent lamp most used for projection purposes is made and supplied by the Ediswan Co. It is called the focus lamp. The filament is wound in a closely formed helix, the light is thereby much concentrated, and is of great brilliance.

It is possible to greatly increase the light by increasing the voltage, but this shortens the life of the lamp, and makes the filament much more liable to breakage, indeed, the makers do not recommend these lamps for use on high voltage circuits, but, where this is unavoidable, prefer to supply a low voltage lamp to be run in series with another lamp, which latter, of course, takes the bulk of the pressure.

For enlarging purposes the ordinary commercial incandescent lamp answers remarkably well, though it is not powerful enough for slide projection. If used for enlarging, the lamp should be fixed end on to the condenser, and a smooth end lamp must be chosen. Those with a pointed end are useless for the purpose. Careful focussing is all that is needed to show a clear disc of light.

The Arc Lamp and other forms of electric lighting for projection purposes form too large a subject to be dealt with in my present article, and I intend next month to fully explain and deal with them.

(To be continued.)

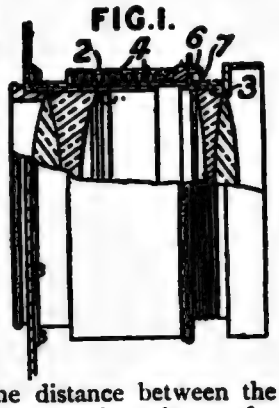
New Inventions.

The following abridged description is specially drawn for THE OPTICAL LANTERN by Messrs. Hughes & Young, Patent Agents, 55/56, Chancery Lane, London, W.C., who will give advice and assistance free to our readers on all patent matters.

Lenses. U. NEHRING, 24, East Twenty-first Street, New York.

With the object of securing uniform definition over a photographic plate, the focus of an objective is shifted axially during the exposure by an axial displacement of one of the lens components. The lens mount is made in two parts 2, 3, which telescope into one another. Between these parts, in an annular chamber in the casing, is placed a spring 4, which, being initially compressed or extended, acts to alter the distance between the lens components when set free by the release of a detent 6, engaging with a rack 7, and operated by a pneumatic ball, etc. In a modification, a fluid is forced into or exhausted from an annular chamber to alter the distance between the components.

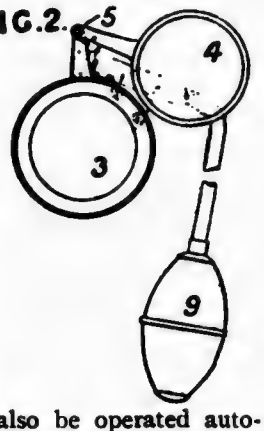
FIG.1.



Lenses. U. NEHRING, 24, East Twenty-first Street, New York, U.S.A.

With the object of securing uniform definition over a photographic plate, an auxiliary lens is introduced laterally to the objective to shift its focus axially during the time of exposure. The auxiliary lens 4 is mounted on an axis 5 fitted with a short arm, which is acted upon by a pneumatic push 9 to move the lens 4 into position before the objective 3. The lens 4 may be of coloured glass to act as a colour-screen; it may also be operated automatically and simultaneously with the shutter. Specification No. 1594, A.D. 1905, is referred to.

FIG.2.



Viewing Microphotographs and the like. O. H. VOLLBEHR, 130, Hurfurstendamm, Halensee, Berlin.

FIG.3.

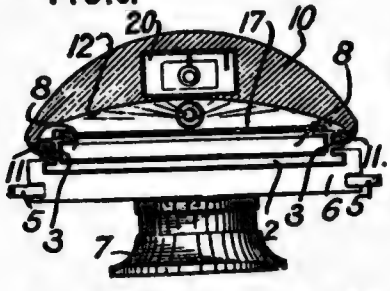
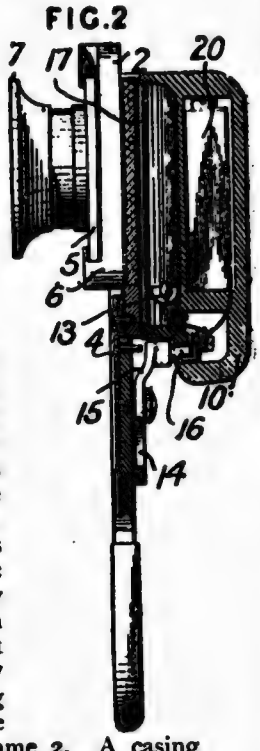


FIG.2

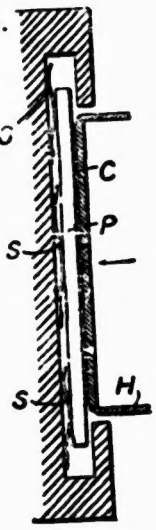


A device for magnifying translucent micrographic objects, such as microphotographs, is combined with a source of light, placed directly behind the object, but removable to allow the apparatus to be used in daylight. The magnifier consists of a frame 2, Figs. 2 and 3, provided with slots 3, in which the micrographic object is inserted and held fast by a spring supporting-pin 4. In order that each part of the object may be observed, the objective 7 is attached to a piece 5 sliding horizontally in an adjustable piece 6, which slides vertically on the frame 2. A casing 10 of insulating material, carrying a dry battery 20 which supplies current to a lamp 13, is attached to the casing 2 by means of a spring and groove 11, and is held firmly in position by a spring catch in such a manner as to be easily detached. The light from the lamp may be reflected from a parabolic mirror 12, and moderated by a ground-glass plate 17. To switch on the lamp, a lever 14 is turned into the operative position, and the curved part 15 is pressed against a spring contact button 16. The lamp or ground-glass plate may be used as a support for writings, sketches, and the like, which have been executed on transparent paper.

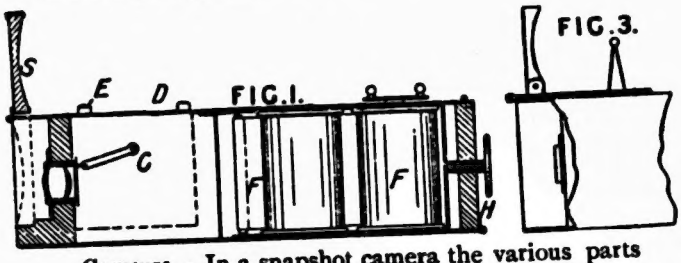
No. 21,209. Photography. C. L. A. Brasseur, 10, East Fifteenth Street, New York, U.S.A.

Cameras; coloured screens.—To obviate irregularities in colour records taken through a ruled polychrome screen C, the latter is adapted in the camera to project beyond the usual focal plane, and is mounted on its holder H so that the plate P may be pressed into close contact therewith by the springs S of the plate-holder. The screen-holder may form part of the plate-holder or be otherwise fitted in the camera.

FIG. 5.



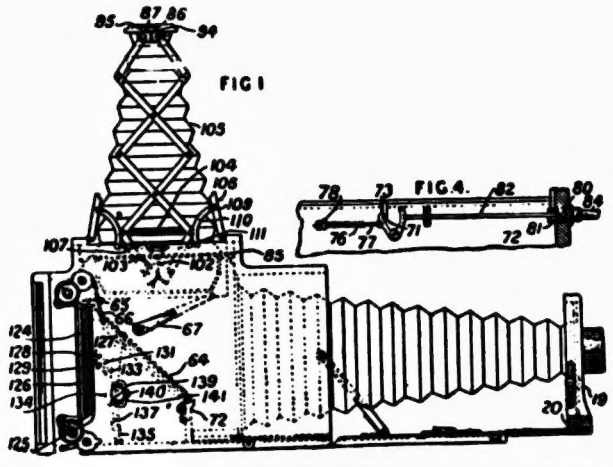
No. 26,372. Photography. F. Kalkner, Nurnberg-Mogeldorf, Bavaria.



Cameras.—In a snapshot camera the various parts are all enclosed in a metal tube. The film holder or magazine F, Fig. 1, in the rear is moved for focussing by means of the graduated screw H. A shutter C on the lens is set by means of the button D, and released by means of the button E. The hinged finder S serves as a protective cover for the lens. Fig. 3 shows a modified construction, in which the finder and sight are attached to a hinged folding plate.

No. 21,285. Photography. J. S. Wright, Duxbury, Massachusetts, U.S.A.

Cameras; Shutters. A camera is provided with a special reflecting-finder, and a roller-blind shutter such as that described in Specification No. 9572, A.D. 1903, is released simultaneously with the movement of the finder mirror. The front 19, Fig. 1, slides transversely on a base 20. A mirror 64 moves on a pivot 65 within the camera body, and is actuated against a spring 66 by a lever 67 on a rock-shaft. In the lower position, the mirror frame rests on a vertical partition 72, where it is retained by a pin 73 engaged by a catch 71, Fig. 4, pivoted on the partition 72. A spring 76, fixed to a rod 77 attached to the catch 71 and bearing against a fixed eye 78, normally holds the catch 71 and the pin 73 engaged, release being effected by a squeeze-ball and a tube 84 actuating a piston 80 in a cylinder 81, and moving a rod 82 against the catch 71. The mirror 64 then moves up into the horizontal inoperative position below a ground-glass plate 85, Fig. 1. A bellows 105 is extended by a lazy-tongs mechanism actuated by a spring 104, when the top-plate 86 is released from two locking-slides 107. An observation slot 87 in the top plate 86 is normally covered by a plate which moves on pivoted cranks. Toothed sectors 94, 95 on the upper arms and toothed sectors 103, 102 on the lower arms of the lazy-tongs engage with one another, and are provided with blank portions to act as stops, and limit the upward motion



of the bellows. In the position shown, the slides 107, which are forced apart by a spring, engage notches 111 in the arms 110, and retain two covers 106 in the open position. In the collapsed position of the bellows, the covers 106 and the top plate 86 are locked by the slides 107, which engage notches 109 in the arms 110. In the position shown, the upward motion of the mirror 64 will release the shutter by means of a cam-projection 134 on an arm 135 pivoted to the mirror frame. This cam 134 moves a slide 131 to the left against a spring 133, causing a wedge piece 127 to actuate a pin 128, or a pin 129 attached to pistons 124, 125, in the cylinder 126, which then actuated the shutter as described in Specification No. 9572, A.D. 1903. The cam-projection 134 may be moved out of the path of the slide 131, to obviate this simultaneous action of the mirror and the shutter, by a lever 141 on a rock-shaft 140 pivoted in the camera case and carrying an arm 139, which moves the arm 135 by a pin engaging in a slot 137 in the arm.

— THE —

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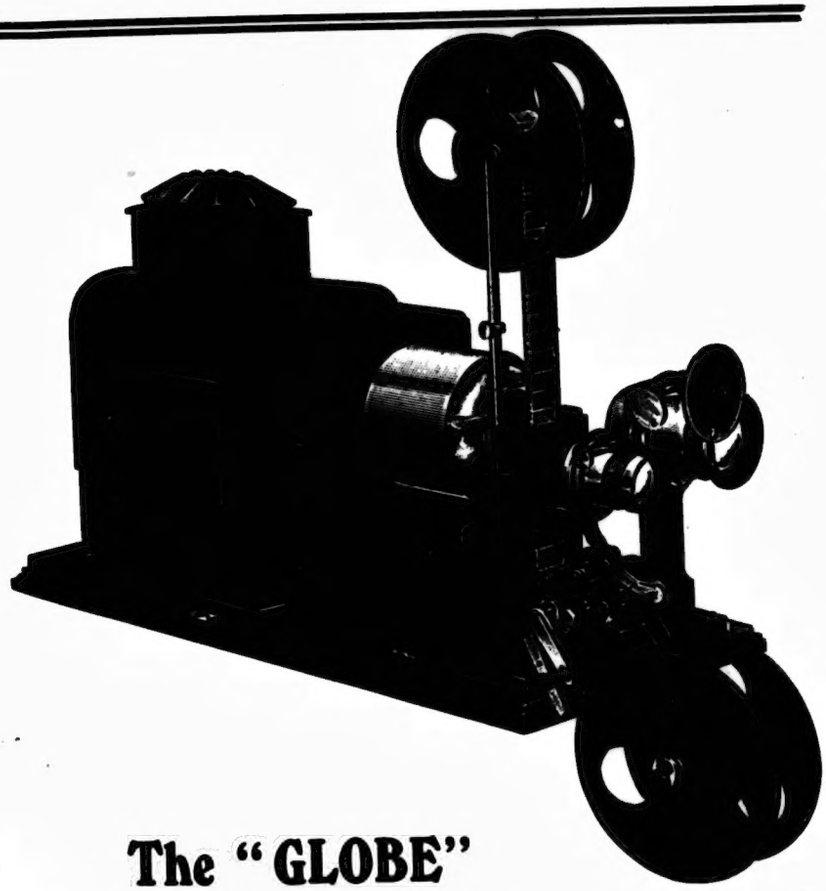

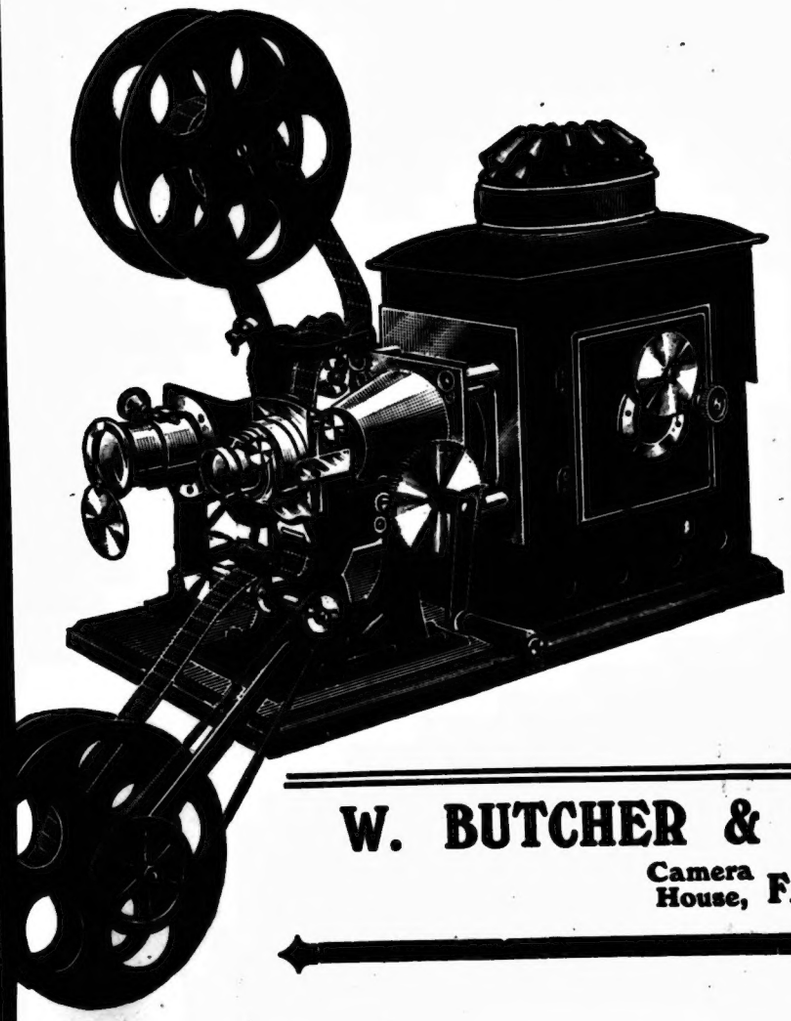

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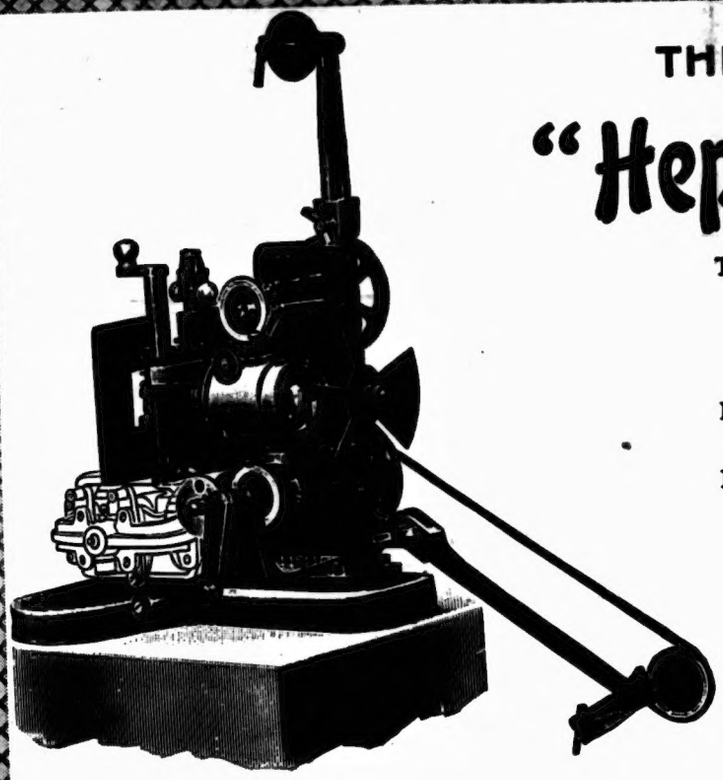

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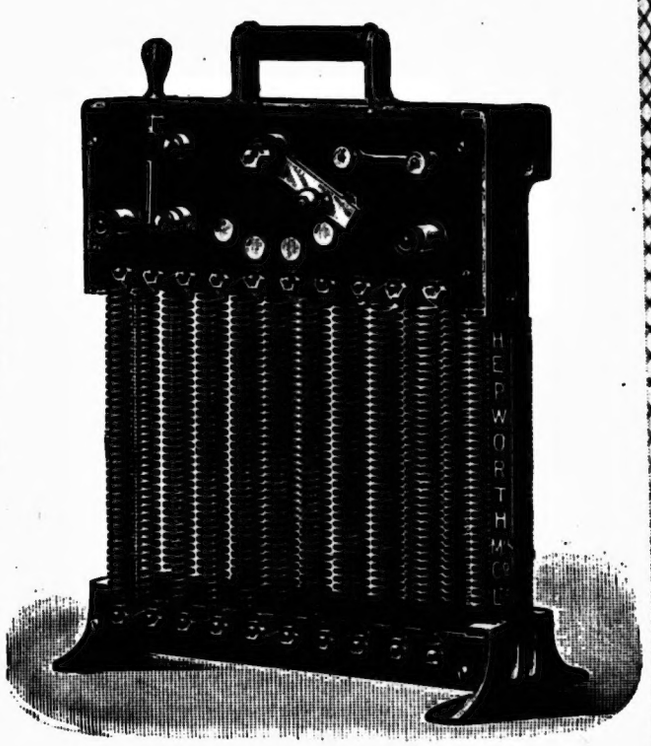

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